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AUTHOR May, Wanda Tignor
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A naturalistic inquiry took place in a 7-week university-sponsored drawing-painting course for 9-12 year olds. Explored were the perceptions of the participants in an art curriculum, particularly those of the students and teacher in relation to program goals and parent views. Perceptions related to art, art processes, art products, self-perceptions about making/viewing art, and this particular art curriculum. The greatest continuity among perceptions was found among students, their parents, and the explicit goals stated by the program. The greatest discontinuity among perceptions was found to be between the program and teacher, the students and teacher, and the parents and teacher/program as actually articulated. Using Efland's conceptual framework regarding theoretical positions in art education, it was found that the teacher presented primarily a mimetic-behaviorist and objective-cognitive position, whereas the students, their parents, and the general program sought a more integrated, eclectic experience. Possible reasons for such discontinuity and implications for curriculum and teaching strategies are explored. (Author)

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A CASE STUDY OF AN ART CURRICULUM AND THE DYNAMICS OF PERSPECTIVES

Wanda Tignor May
Doctoral Candidate
The Ohio State University

SO 015572

Paper presented at the Annual Meeting of the
American Educational Research Association
New Orleans, April, 1984.

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ABSTRACT

A CASE STUDY OF AN ART CURRICULUM AND THE DYNAMICS OF PERSPECTIVES

This naturalistic inquiry took place in a university-sponsored drawing-painting class for 9-12 year olds, which was a 7-week course. Explored were the perceptions of the participants in an art curriculum, particularly those of the students and teacher in relation to program goals and parent views. Perceptions related to art, art processes, art products, self-perceptions about making/viewing art, and this particular art curriculum. The greatest continuity among perceptions was found among students, their parents, and the explicit goals stated by the program. The greatest discontinuity among perceptions was found to be between the program and teacher, the students and teacher, and the parents and teacher/program as actually articulated. Using Efland's conceptual framework regarding theoretical positions in art education, it was found that the teacher presented primarily a mimetic-behaviorist and objective-cognitive position, whereas the students, their parents, and the general program sought a more integrated, eclectic experience. Possible reasons for such discontinuity and implications for curriculum and teaching strategies are explored.

INTRODUCTION

What is a nice person like myself--talking about art education--doing in a place like this--the Curriculum Division of AERA? One reason I found this study important to curriculum was my discovery that those who participate in curriculum define curriculum. This includes teachers, students, parents, indeed, an entire field, if you will. This constructed definition is bound to a field or subject area unfortunately because of the fragmented way we usually approach a discipline or body of knowledge. Yet, such a definition transcends such boundaries due to the fact that participants hold and contribute different beliefs, perceptions, and expectations.

> Because education has the odd asymmetry of being conducted by the more expert for the benefit of those less so, we tend to view it as principally involved in instruction about things and events, rather than about ways of examining how we think and talk about things and events, and above all, how we create or constitute the realities to which we respond. (Bruner, 1982, p.5)

Bruner's comment provides a framework for defining curriculum. Curriculum is a dynamic, communicative, and negotiated interaction of intentions and spontaneous happenings between a teacher, students, and subject matter or materials within a particular context. This is not to dismiss the more traditional view of curriculum as subject matter or content, or as a document, or as objectives or plans, or as a means of evaluating what was learned and how well in relation to objectives and goals. However, to perceive curriculum only as a thing, or as a document of plans or objectives, is much like perceiving only the raw materials an artist has assembled in order to create a painting. The

more traditional view does not account for the dialectic between the artist and object in the act of creating, nor does it account for the interaction of the artist's evolving expression, an expression eventually frozen concretely on canvas for others to experience, or how each viewer of this artistic expression interprets this representation because of what he or she brings individually to this encounter with himself, an art object, and the artist.

Perceptions of the participants in curriculum relate both to the explicit and implicit curriculum, revealing a dynamic interface of subject matter, values, and the experiences, expressions, and interpretations of those persons constructing the context and the multiple realities they share.

PURPOSE

The primary purpose of this study was to explore the perceptions of participants in an art curriculum. These perceptions concerned art processes, art products, and perceptions of the self as artist, learner, or teacher. Such an interest moves beyond the simplistic notion of curriculum as subject matter or viewing the teaching-learning process from a process-product framework. To explore the realities of this particular curricular situation, those realities created by an art teacher, her students, and the students' parents were explored.

I entered this study with a particular bias--that of curriculum (as I have defined it), a personal and more formal knowledge base regarding student development in the arts that is constructivist in nature, and a preferred way (naturalistic inquiry) to study curricular

phenomena that intrigue me due to the nature of my questions. According to Stenhouse (1975):

> The object of curriculum study is to establish a congruence of contingencies, that is to bring anticipated and observed contingencies into agreement by achieving that blend of logical and empirical which is grounded theory. (p.107)

Reynolds and Skilbeck (1976) present a more anthropological or cultural approach to the study of curriculum, noting people's conceptions or expectations are shaped by culture, yet people can and do shape culture--an intriguing paradox. Further, they suggest that no teacher can "transmit" culture effectively without interpreting and responding to the consciousness of his/her students, or without understanding their culture (p.16).

Loucks and Lieberman (1983) maintain that one barrier to understanding successful implementation of curriculum has been a "lack of description and discussion of improvement efforts from the perspective of the teacher and school" (p.127). Brophy (1982) explores how teachers influence what is taught and learned in schools and the metamorphosis of intended curriculum (at the state or district level) to what, in fact, is actually taught and learned in the classroom. However, to place blame on the teacher is to dismiss the interaction of other phenomena, namely those perceptions and expectations of students and their parents, even a program, all of which influence the most noble or modest of intentions. This interaction of perceptions constructs the multiple realities of a curriculum in any given context.

Children's preferences and beliefs add a dimension to the study of what children understand and do. Like the teacher and those who trained the teacher, and like parents, children possess expectations regarding subject matter (art, in this case) and values about such activities and their purposes. "These frames of reference serve as resources for teachers and students as each seeks to make sense of what is happening" (Green & Smith, 1983, p.357). Examining children's graphic representations and observing their actions and those of the teacher in a natural classroom setting are means of exploring the nature of student and teacher understanding.

RESEARCH IN ART EDUCATION

Almost always the arts have had to elbow for a trusted and important space in the curriculum. The 80s are even more conservative times for the arts. Research in the arts has become more rigorous in the positivistic sense, with studies focusing more on pupil products and cognition. Student ideas, reasoning, and perceptions have not been researched with regard to their own work, as much as they have been studied regarding "famous" works or laboratory visuals. (Project Zero is an exception, merging both kinds of interests in student products and processes. See Reference Notes).

According to Chapman, "research offers little insight into the way the art teacher's beliefs and preferences may influence what students study, or the character of interactions in the classroom, or what students learn" (1982, p.107). We have even less knowledge about how student preferences and beliefs affect their own learning and the curriculum. And in comparison to other areas of educational research,

observational research in art education is not abundant (Davis, 1977). Our research literature is dominated by a developmental, rather than an instructional view of art, and studies that demonstrate the effect of art instruction on artistic growth "are less numerous than reports on typical stages of artistic development" (Chapman, 1982, p.106).

A CONCEPTUAL FRAMEWORK FOR IDEAS ABOUT ART

The curricular content framework for this study is art, and as such, brings with it certain aesthetic positions and valued frames of reference from an entire field which can be aligned with sociological, psychological, educational, or curriculum theory. I will present four major alignments or positions posed by Efland (1983, 1979), as it was this conceptual framework that eventually helped me analyze the data in this study--or assisted me in understanding participant perceptions within families of viewpoints.

Efland (1979) argues that certain philosophies of art are reflected in the ways the arts get taught. He suggests that aesthetics are a point of entry in curriculum inquiry in art education, but pushes this notion further by noting alliances of theoretical positions across fields. Using Abrams' work (1953), Efland (1983) proposes four major viewpoints in art education and discusses how these might be manifest in a curricular situation.

(1) The mimetic-behaviorist position manifested in art curriculum would have a theme of imitation. Learning is a process of imitation, while art is an imitation of nature. Other common themes in this position are control (of behavior, of media, etc.), modeling, and proposed value-neutrality.

Content would be stated in terms of observable behavioral objectives, and this might include skills of representation, copying, perspective, and procedural information in the use of media.

Goals are not determined by the subject or method since both are presumed to be value free. Efland suggests that "social control seems to be implied by the nature of the method" (p.28). With such an approach, one can readily see what this implies for teaching method (modeling) and evaluation (precise measurement of changes in behavior).

(2) The pragmatic-interactive position would have themes of social adaptation or reconstruction, problem-solving, experiencing, or facilitating a unified collective life.

Content would be encountered in life-like situations; it would have immediate relevance; and it would take place in an appropriate context that provides problem situations to be generated and solved.

Goals would emerge through transactions between teachers and students, and both participants might arrive with differing problems, but would negotiate areas of agreement or mutual interests which establishes the agenda. The teacher is a resource person, not imposing his/her expertise upon students until they perceive relevance or a problem. Evaluation is process and product-oriented, descriptive of what happened, and it explores relevance to the students and their learning experiences.

(3) The person-centered or expressive-psychoanalytic position has themes of art as products of the imagination of the artist, person-centered education, mind as self activity, universal expression of

emotion, personality, originality, spontaneity, creativity, etc. Content should unfold from within the learner and not be imposed by teachers. Subject matter would be different for each student because such emerges from personal experiences.

Goals would be stated in terms of personal goals or growth (self-concept, personal fulfillment, or therapeutic benefits). The teacher would be nurturing in the role of facilitator, perhaps reflecting "back to the student his own attitudes and values so that he can encounter these more fully" (Efland, 1983, p.40).

(4) The objective-cognitive or information processing position would have these following themes: structural autonomy, concepts, symbols, and following, developing and exhibiting expertise.

Content is stated in terms of concepts to be attained, and goals would be stated in terms of the acquisition of such concepts. Methodology should facilitate student inquiry by discovery and experiment, and it should facilitate concept attainment through experience or situations which provide for hypothesizing unknowns. Evaluation would refer to the content of the subject and student understanding of these major concepts. Students' inquiry methods would also be of interest to see how students processed information. (Efland, 1983).

Efland would be the first to admit that each of these positions would not be found in the purest sense in real-life situations, nor should they be. He holds an eclectic view. "To select one model as true...belies the nature of art and would result in curriculum that is nonrepresentative of the true state of affairs in art, that being the

fact that there are rival views concerning the nature of art" (Efland, 1982, p.51).

Moving from rival theories into practice, we are reminded that practice exists in alternative forms to satisfy numerous educational goals--from teaching students skills or concepts to helping them achieve personal growth or meaningful problem-solving. "Practice does not exist to prove the truth of theory but to help students achieve the state of being educated" (p.54).

What Efland does provide is a way to look at participant beliefs and preferences in a particular subject area (art). By exploring what participants perceived to be of value, worth knowing, experiencing, etc. regarding an art curriculum, perhaps we can better understand how such expectations might influence the intended, articulated, and negotiated nature of a particular curriculum. Also, we might examine the implications for other subject-area disciplines which, no doubt, also hold rival views that influence what is to be taught and learned and in what ways.

What has been discussed thus far is: (a) a kind of curriculum inquiry that responds to the question of participant perceptions of the curriculum; (b) the nature of recent research in art education; and (c) a conceptual framework for exploring an art curriculum in particular.

DESIGN

The design of this study was naturalistic or qualitative in orientation, and as such, rests on a set of assumptions. Observations are contexualized, and hypotheses or questions emerge as the study

proceeds in the setting selected for observation. Observation is prolonged and repetitive; chains of events are observed more than once. Inquiry and observation must be as unobtrusive as possible, even though technical devices may be used (cameras, audiotapes, videotapes, etc.) that will enable the collection of more live data (immediate, natural, detailed behavior).

The conversational management of interviews or eliciting information must be carried out so as to promote the unfolding of "emic" (insiders') cultural knowledge in its most natural form. The "native" view of reality is brought out by inferences from observation and by various forms of ethnographic inquiry (interviews, eliciting procedures--sometimes instruments). A major part of the ethnographic task is to understand what sociocultural knowledge participants bring to and generate in the social setting being studied. Cultural variation over time and space is considered to be a natural human condition. All "cultures" exhibit common as well as distinguishing features, therefore a transcultural perspective is usually present. (Spindler, 1982).

METHODOLOGY

SETTING: The context of this study was a university-sponsored drawing and painting class offered on Saturday mornings for seven weeks to nine to twelve-year-olds (or third-sixth graders) and taught by pre-service teachers in art education. Each class session was an hour-and-half in length, and the class in this particular study was scheduled from 9:00--10:30 a.m.

For at least one quarter out of the year, State University offers a series of art experiences for pre-schoolers to adults. Many persons around campus and throughout this large, midwestern city take advantage of the Department of Art Education's offerings. Four of the ten students in Miss Fisher's class seemed to have been in this class by university association--a relative/parent attending or teaching at State University. This program also served the Department's pre-service teacher education program, as it was the pre-service/art education major who instructed youngsters in "The Arts in Art" program--the theme for spring, 1982.

This broad content focus--"The Arts in Art," initiated by the administration and faculty of the department, could be explored in numerous ways by the pre-service teachers, with the general guidelines, approved lesson plans, and monitorings expected. The teachers were free to explore the interrelatedness of the arts as best they could in the six weeks of direct instruction, with some token monitoring from graduate teaching associates. The seventh week of "Saturday School" involved an art exhibit of the students' work, so there was no lesson.

As a service to the public, then, the program was advertised as such:

> Students will be given opportunities to work with selected art processes (e.g. drawing, painting, sculpture, ceramics, printmaking, stitchery). These experiences are designed to encourage creative expression and facilitate an understanding of art and artists. (Department document/flier, 1982)

The art class was located on the third floor of Dubbin Hall, the art building on campus. Via stairs or a sluggish elevator splashed

with interesting graffiti, Miss Fisher had two scheduled, one-and-a-half hour classes on Saturday mornings--one at 9:00 a.m. (this one) and one at 11:00 a.m. Each of her classes involved only about ten students, although the ceiling enrollment for the 9-12 year-old classes was twenty students.

The room was spacious--if not cavernous, with so few and such small students. They were dwarfed by a high ceiling and open space, but were bunched together around four adult-sized work tables, usually arranged in an "L." Students sat in adult metal folding chairs around these wooden tables. (Other classes were cramped with larger enrollment and smaller space).

PARTICIPANTS: Represented in this small sample were ten youngsters, four female and six male, white, and primarily from middle SES families. There were three third-graders (Joy, Carrie, and Mark), two fourth-graders (Lori and Billy), three fifth-graders (John, Brad, and Sandra), and two sixth-graders (Kurt and Skip). Needless to say, such a wide spread of ages would present an even wider array of interests and abilities. From Joy, who was a developmentally delayed third-grader (whose work was more like that of a five-year-old) to Skip, a very talented sixth-grader already shading and foreshortening the human figure, the students represented a diversity of talent and interests.

Miss Fisher, the teacher, was a twenty-two year-old majoring in art education, in her fifth year of college. This particular pre-service course is usually taken at some point before student teaching, as was the case with the teacher in this study. Miss Fisher's primary

focus in her own studies had been in the fine arts and commercial art. Her favorite content area was art history. She stated that her favorite media were watercolors, oils, and batik because "I like how they look (sensual quality), and I can manipulate them to do what I want." In describing her own artwork, she said that is was "limited as far as innovation goes because I don't spend much time on it...I would call myself an educator over an artist."

Each Saturday, Miss Fisher seemed to be well-prepared for her classes, having lesson plans and all materials ready before the first students arrived. She seemed interested in teaching, particularly content and skills, but did not seem particularly familiar with students this age. In later interviews, Miss Fisher expressed an interest in teaching senior high level art.

DATA COLLECTION AND ANALYSIS: As this inquiry was recursive rather than linear, guiding questions with appropriate methods of investigation were used in the research cycle. The format for such a presentation is recommended by McCutcheon (1982). Because of space limitations, Question #4 is the focus of this report and draws information obtained from the first three clusters of questions.

GUIDING QUESTIONS	METHODS OF INVESTIGATION
1. What is the nature of this art program? What is seemingly available for students to experience? Kinds of activities? Focus? What are the purposes of the program? Explicit? Implicit? What should be the purposes, according to the participants?	Participant observation; field notes; audio tapes of direct instruction and interviews; informal interviews with teacher and students; content analysis of program documents and teacher evaluation; follow-up questionnaires to students, parents, teacher

2. <u>Who are the participants in this curriculum?</u> What do students say they learn when they make art? Self-perceptions as artists? Favorite media, art activities? How might student work in the program be described? Parent perceptions of their youngsters' artistic activity abilities beyond scope of program; Self-perception of teacher as educator/artist; beliefs about students, learning, teaching, etc.	Participant observation; field notes; audio tapes of direct instruction and interviews; informal interviews with teacher and students; exploration of student artwork and observation of how they work with materials; follow-up questionnaires to students, parents, and teacher
3. <u>What do students experience in the program?</u> What are their favorite/least favorite lessons/activities? How do they assess teacher and the program? How do students perceive teacher intervention during their work? What do parents say their youngsters experienced in the program? What did the teacher believe was experienced by the students? What were her intended objectives?	Participant observation; field notes; audio tapes of direct instruction and interviews; informal interviews with teacher and students; follow-up questionnaires to students, parents, and teacher
4. <u>What is the nature of multiple perceptions in creating a curriculum? Where is there a fit or lack of fit among the viewpoints?</u> What does continuity or discontinuity of perceptions imply for the field of art education? For the curriculum field? For those creating and participating in the realities of curriculum?	Participant observation; analysis of field notes, audio tape transcripts of instruction and interviews; analysis of questionnaire responses; analysis of current literature in art education

Each one and one-half-hour session in Miss Fisher's class was audio-taped. Tapes were transcribed verbatim and woven together with field notes. Content analyses of these "weekly texts", triangulation, and participant clarification helped me construct categories of verbal interaction, themes, and patterns of behavior. These patterns emerged

from persistent data--that is from the developing and recurrent nature of participant behaviors or actions observed over time. The constant-comparative method of analysis (Glaser & Strauss, 1967) was used, as analysis was on-going and evolutionary. However, for purposes of Question #4 and after data collection had been completed, all data were re-coded in order to analyze participants' "informal" viewpoints within a more "formal" theoretical framework. (For further explication of the methodology, see Appendix A).

FINDINGS

Where was there continuity or discontinuity among participant perceptions creating this curriculum, or in the articulated curriculum itself? A contrastive analysis is presented in order to describe such continuities and discontinuities among beliefs. These emerged as patterns, i.e. they recurred more than three times over the course of the curricular context, and thus were not idiosyncratic in nature.

DISCONTINUITY #1--THE PROGRAM AND THE TEACHER: A distinction has been made previously regarding the "advertised" public curriculum. Superficially, the teacher's presentations and explicit activities matched program goals. Implicitly, however, particular aspects of these activities were less congruent with program goals than may have been desired by the program sponsors, parents, or students.

THE PROGRAM AS ADVERTISED	SURFACE PRESENTATION	NEGOTIATED/ACTUAL
Art processes (= media exploration)	X ⟷ X	X ⟷ X
Self-expression	X ⟷ X	(X)
Learning about art	X ⟷ X	(X)
Learning about artists	X ⟷ X	(X)
The "arts in art" focus	X ⟷ X	(X)

X = Continuity (X) = Discontinuity or limited interpretation

THE EXPLICIT CURRICULUM AS PRESENTED: The explicit curriculum is that which is publicly explicit in terms of goals, objectives, and articulation through tangible objects or activities (Eisner, 1979). Explicit were the topics and media the teacher chose, as well as the activities in which students engaged. In Table 1, the following topics, activities, and media were observed over the 7-week period.

TABLE 1

WEEK 1: Designing and drawing advertisements for animal horns (prehistoric musical instruments), using pencils and felt tip pens

WEEK 2: Drawing a large composition in charcoal, incorporating a Renaissance lute and contemporary objects (electric curling iron, fan, speaker, tennis shoe, etc.) into the composition

WEEK 3: Using watercolor to make abstract, impressionistic paintings while listening to various styles of jazz music; seeing a filmstrip after the art activity re. Swartz, a jazz musician and artist

WEEK 4: Using tempera, felt tips, charcoal, craypas, or pencils to draw a protest picture of the 80s (referenced to information presented in a filmstrip about protest music and activities of the 60s), including a self-portrait in this representation

WEEK 5: Designing and transferring a record album cover drawing to poster board the size of an LP record album jacket

WEEK 6: Painting with tempera and completing the record album designs

WEEK 7: Art show of student work; no instruction; parents invited; not all student work over the course of the six weeks exhibited (because of space limitations), and students do not prepare or choose what of their work will be shown

In Table 2, one sample session is broken down further into sub-activities and foci.

TABLE 2

TOPICS FOR WEEK 1	STUDENT ACTIVITIES	MEDIA USED
Composition, drawing names	Drawing names to compose creatively and use space	Eraserless pencils; art gum; 8 1/2 x 11 white paper
Prehistoric musical instruments	Question-answer; observing teacher's visuals, hand-held	Visuals--books, clippings of prehistoric tools, animal horns, drums
Advertising; composition; prehistoric animal horns (not necessarily a musical use)	Looking at available pictures in books and magazines; drawing, copying animal horns; writing slogans	12 x 18 manila paper; pencils felt-tips, craypas; visuals from above and magazine advertisements

Verbal and nonverbal interchanges were also part of the explicit curriculum, for example, this interchange between Miss Fisher and Carrie. It is the third week of classes, and students are painting with watercolors to jazz music:

> "Oh, that's nice. I like the way you've got lines and little dots. It's real interesting," remarks Miss Fisher to Lori, who is sitting to Carrie's right. (I am across the way, my attention drawn to the teacher's compliment). The teacher stands behind Carrie as she comments to Lori. Carrie wrinkles up her nose and slides her lips to one side of her face in a misguided pucker of disgust. She is looking out of the corner of her eyes at Lori's picture, as she tells Miss Fisher that she wants another sheet of paper.
>
> "Why? Because of that spot?" Miss Fisher asks Carrie.
>
> "No, 'cause it stinks. I don't like it," Carrie whines a bit.
>
> "Well, it's a nice beginning--" but Carrie starts to fold over her painting. "Don't fold it over!" Miss Fisher raises her voice in alarm, still trying to be pleasant, teasing, appeasing. "What don't you like about it?"

"Everything," Carrie pouts, jiggling her left foot.

"Like what?"

"Like <u>that</u>." Carrie makes a giant, sweeping motion over her whole picture, as if to shoo a disease-carrying fly.

"What's wrong with it?" the teacher stubbornly persists.

"It doesn't look good."

"I think it's nice. I like the way those colors are bleeding into each other. What do you want--"

"I want to start over," Carrie interrupts.

"What do you want to change about it?" Miss Fisher refuses to give in.

"I don't know--I just want to start over," Carrie implores, just as stubborn.

"All right." Miss Fisher walks away, resigned and seemingly disappointed. "But be more careful about what you wart to put down next time." Carries gets another sheet of paper.

THE IMPLICIT CURRICULUM

The hidden or implicit curriculum is what a setting or teacher teaches because of the kind of place it is, or person she or he is. Eisner (1979) suggests that use of time, choice of subject matter, work ethic, competition, compliance, the kinds of reward system used, organizational structures, etc. are taught through attitudes and values. These pervasive elements are what he terms the implicit curriculum (1979).

The implicit curriculum can be made as manifest as the explicit curriculum, however, such an endeavor requires unraveling, questioning, clarifying with members, and a great deal of time in the setting to see how it unfolds and is manifested. Transparent "taken-for-granteds" can be made more opaque with shared observations,

discussions, and reflection. Questioning the explicit can uncover the implicit and also corroborate continuities and discontinuities. After the jazz painting lesson, I spoke with Miss Fisher about her showing students a filmstrip at the end of the class, rather than using it as one traditionally might to "set up" an activity.

"That was really a neat film," I remark.

"You know, that's weird--I found that <u>after</u> I did my lesson plan."

"Oh, really?"

"Yeah!" (laughs enthusiastically). I couldn't believe how well it went with the painting." Miss Fisher seems very pleased.

"What was your reason for showing it after the lesson? I thought that was a rather interesting thing to do."

"'Cause I think--first of all...I'm getting in this rut of 'show 'em something first, and then have them copy it'. (Sung mockingly, her head rocking side to side). You know? And I thought I'd like to experiment to see how they'd catch--have their own ideas first without support of someone else's ideas. You know? I thought it was a nice way to end the day, too."

"Also, it was like saying that it's okay to paint like this (abstractly) because grown-ups do," I add tentatively.

"Yeah...Hey, look, you guys! You did something just like this guy does!" Miss Fisher exudes.

Miss Fisher had explained to the class, "Improvisation means doing something on the spur of the moment--you know, like it's not planned out. They just do it--whatever comes to their mind first, they do."

Our exchange led to further thought about the nature of art and the nature of improvisation, whether this be in jazz music or in abstract painting. I also thought about teacher planning as

improvisation and how students were asked to plan as they swabbed and dabbed, scrubbed and dripped. I wondered if their work was indeed improvisation (as the teacher thought) with the many times that Billy was sent back to his seat to make repairs or with the remark to Carrie, "be more careful about what you want to put down next time."

Like the clarification of the teacher's spontaneous planning, as above, or Billy's "jumping animals" and later finding out that his "jumping animals" were not jumping, but in primitive perspective, the implicit curriculum, continuities, and discontinuities were revealed. The taken-for-granted or tacit decision-making was often concealed by, if not tightly intertwined with the explicit curriculum. The above example also revealed Miss Fisher's growing awareness that she was having students "copy" things.

At the end of the last class, Miss Fisher gave the students an evaluation form to fill out. (See Appendix B). This was a summative clue to her original objectives for each lesson. Students were to check as many items as they felt applied to each lesson, or what "they learned."

As a whole, the objectives in the evaluation form reflected Miss Fisher's commercial art background. The emphasis on advertisements or posters and ways to woo the public and catch the eye were evidenced in the teacher's first, third, and last lessons in particular. In analysis, the objectives were re-organized in such a way as to exhibit aesthetic positions. (See Table 3). Elements of design and exploring media and technical skills dominated the objectives. Although social or historical objectives were highly represented as goals, these were

not presented successfully due to several factors or other discontinuities to be discussed later.

In summary, from the teacher and programmatic perspective, Miss Fisher was not successful integrating the arts, having little content knowledge in music and only a personal appreciation of jazz music.

TABLE 3

Frequency	Positions	Exemplars and Lesson Numbers
2	Self-expression	Mood--color (Lesson 3) Protest (Lesson 4)*
7	Media, Technical skill	Magic markers (Lesson 1) Oil paints (Lesson 1) Colored pencils (Lesson 2) "Sloppy" brushstrokes (Lesson 3) Materials (Lesson 5) Brushstrokes (Lesson 6) Tempera paint (Lesson 6)
4 (10)*	Appreciation, social/historical	Main ideas (Lesson 5) Image expresses (Lesson 5) Message (Lesson 6) Musical instruments (Lesson 1)* Renaissance/modern times (Lesson 2)* Progress/electricity (Lesson 2)* Confusing world/music (Lesson 4)* Protest (Lesson 4)* Politics (Lesson 4)* Audience (Lesson 5)
11	Elements of design; form	Slogans/attention-getting (Lesson 1) Women/models in advertising (Lesson 1) Dominance, subdominance, accents (Lesson 2) Color/mood (Lesson 3) Bright colors (Lesson 3) Energy in brushstrokes (Lesson 3) Main ideas (Lesson 5) Composition (Lesson 5) Name influences design (Lesson 5) Color scheme (Lesson 6) Brushstrokes/message (Lesson 6)

*Little connection to visual arts, as presented, or to students' experiential base.

Miss Fisher presented a quick, haphazard historical evolution of music--from prehistoric horns, to lutes, improvisational jazz, 60s rock, and finally to contemporary rock. When students were attentive or interested in the social/historical perspective (pragmatic-interactive), Miss Fisher tended to shift student attention to elements of design (dominants, subdominants, and accents) and developing perceptual skills. For example, students were asked to observe slides of Renaissance paintings, each of which featured a lute. On the third of thirteen slides, Miss Fisher asked John,

> "Okay, what do you think's most important--it's kind of a busy picture, but what's most important?"
>
> "It's kinda--it sorta looks like they're playing for the king and queen."
>
> "Uh-huh...like they have a little concert going there? Okay (to whole class), where does your eye go first when you look at that?"

Attention was immediately focused from interpretation of subject matter or audience response to design elements. It did not take long before there was a set pattern of interaction--looking for dominants, subdominants, accents, focusing on elements, rather than exploring the social/historical period, the style of painting, or the interpretation of subject matter.

Miss Fisher emphasized the technical qualities of producing objects and occasionally suggested that meaning might be conveyed through the elements of design, i.e. "sloppy brush strokes" to convey energy in the jazz paintings or bright colors for "positive feelings" in a cut-paper exercise. Almost always, she presented objects or ideas to copy (lutes, horns, magazine ads, still life arrangements,

etc.). She frequently fell into a "right-answer" motif in question-answer interactions in her presentations by focusing on elements of design and perception, rather than interpretation.

The most seasoned teacher would have difficulty integrating the arts meaningfully and effectively with students. It is dubious that such success would be certain or easy for a pre-service teacher in a brief six weeks with "unknown" students who possessed such a wide range of abilities and interests. We might speculate that the discontinuity between the program and Miss Fisher is due in part to an administrative belief that inexperienced teachers could carry off this integration successfully, Miss Fisher's lack of longitudinal experience teaching (particularly this age level), her lack of content knowledge across art forms, her preference for the more technical aspects of art as found in commercial art, and her beliefs that control of media were important in the studio setting (both for herself personally and for her students). Despite Miss Fisher's interest in the critical, historical, and social aspects of art--or the more "intellectual" side of art, as she called it, she did not seem to perceive the problem-solving nature of the studio as intellectual activity, or studio experiences as a door to potential areas she considered to be "intellectual."

DISCONTINUITY #2--THE STUDENTS AND THE TEACHER/PROGRAM: The students, no doubt, arrived to this context with self-perceptions and expectations about art in general. The first level of discontinuity may be inherent in what students brought to this context and what they

were allowed to experience. The second level of discontinuity relates to their actual reported experiences in the program and program goals.

Generally, students' self-perceptions as artists were modest. Two students who suggested that they were "very good" artists qualified this self-assessment with a "not to brag" remark. Given unsupervised freedom in an art setting, students suggested that they would choose media-related activities ("draw and draw till I dropped dead," "paint pictures and color," etc.). However, some students were more specifically content- or goal-oriented. Mark suggested that he would "use the charcoal, red and blue cellophane and experiment." Brad decided that he would "find all my materials and start drawing a picture. I would paint it. Then I would draw it again and this time (colour) it in with shades of a (led) pencil." Kurt said that he would "draw a big picture of spaceships attacking a city, like New York, and then paint it with (tempra)."

Students said they learned about media, "how-to", and design elements when they did art anywhere else. (Only two students mentioned that they learn about expression or mood, although most stated that they learned about self-expression in the program). On the whole, students' favorite media were of the drawing variety, and this preference fit with the media offered in this course (except for paints), and it also fit with what seems to be most available in public schools and homes. However, Kurt said that he enjoyed working with clay and constructing things out of Legos most, and his preference for three-dimensional material may have contributed to his rather negative attitude about this particular course.

Students stated that self-expression and autonomy were important for adults to know about and appreciate. These concerns paralleled more formal aesthetic positions. Brad explained that "some adults think that the artwork has to look like something or be perfect to make it good. It doesn't." John suggested that "everybody doesn't like art." Skip stated that we "should understand that art is a type of expression and not just an excuse for not listening." (This may have suggested perception clashes in the normal school setting). Carrie suggested children not be "treated like babies." Lori recommended that adults "find out what you need for art," and I surmised that this meant materials that parents or teachers could make available to youngsters.

Considering that the above may have been what students brought with them into this context, they also had definite opinions about their actual experiences in this particular program. Students cited their favorite and least favorite lessons for a variety of reasons.

Despite all appearances and observations, abstract painting, i.e. painting to jazz music, was not as enjoyable as designing and painting record album covers. Likewise, students' least favorite lesson was the first, regarding "horn ads, prehistoric musical instruments, and advertising know-how;" their favorite lessons were the last two regarding the record album design.

The reasons students gave for their choices varied, and not necessarily by age level. Differences seemed related more to preferred realism and perhaps first-hand knowledge/experience with record albums as opposed to less experience/identification with

prehistoric times and advertising strategies in the horn ad. (See Table 4).

TABLE 4

Students' Favorite and Least Favorite Lessons

FAVORITE LESSON	STUDENT, GRADE-LEVEL	REASON
Jazz	Carrie, 3rd-grader	"I think I had a good idea, and it was colorful."
Art Show	Joy, 3rd-grader	"I liked watching the people putting on make-up."
Rock n' Roll	Skip, 6th-grader	"[I] gave me a chance to draw what I can relate [too]."
Sketching Record Albums	Lori, 4th-grader	"I liked them the most because they were fun to do."
	Mark, 3rd-grader	"I can't really answer that question."
	Kurt, 6th-grader	"Because it's sort of what I like to do."
Painting Record Albums	Lori, 4th-grader	(Same as above)
	Brad, 5th-grader	"I liked it because it turned out well and it was a task to paint my album cover."
	John, 5th-grader	"I thought it was creative and a good experience."

LEAST FAVORITE	STUDENT, GRADE-LEVEL	REASON
Horn ad	Lori, 3rd-grader	"I did not like the horn ads because it was too hard to come up with a slogan."
	Mark, 3rd-grader	"It was boring."
	Kurt, 6th-grader	"I don't really care for drawing that kind of stuff."
Lute drawing	Brad, 5th-grader	"...I didn't like the idea of lute and record player, etc. I think we should have had a chance to draw something we don't see much. The idea was creative but I just didn't follow the road to success that much on this activity."
Jazz painting	John, 5th-grader	"It didn't seem to show anything."
	Skip, 6th-grader	"Because I missed it!"
Painting Record Album	Joy, 3rd-grader	"Too hard."
	Carrie, 3rd-grader	"Because I messed up. [Tempra] paints don't mix!!!"

Student lesson preferences did not correspond necessarily with their perceived "best" and "worst" products during the seven weeks. Three third and fourth-graders cited "best" and "worst" products in lessons which weren't perceived to be favorite and least favorite lessons. Students were not as product-centered as we might tend to believe. Some students found merit in the content or process of a lesson, despite their own perceived product outcomes.

Student lesson preferences are due more speculation. Some students this age may prefer doing realistic work. Susan Isaacs suggests that at this age there is a general movement of minds toward reality and away from fantasy:

> They begin to want real achievement, real skill, in every direction... (There is) increasing pleasure in the appropriateness of material, in correctness of detail, and in measurement and fit. (1971, pp. 91-117)

Perhaps students this age also have difficulty relating to the abstract, the unknown, or the historical past (prehistoric horns, lutes, the Renaissance, protest music of the 60s, etc.) without some frame of reference from their own lives or conscious comparisons being drawn for/with them by the teacher. It could also be that preferences are due to the order and temporal nature of lessons--the last preferred over the first because it is most easily remembered. However, it could be that the teacher and students became more relaxed over time, establishing a context and pattern of meaningful interaction. (Students did not speak informally among themselves until the fifth week of the course).

What were the most important things students said they learned in this curriculum?

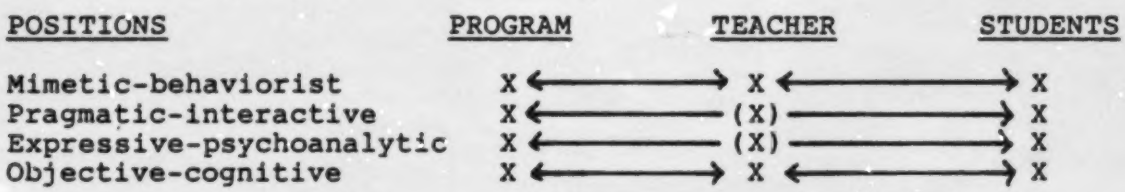
Student responses were evenly distributed among three major categories which emerged: (a) elements of design; (b) expression, meaning of objects/self; and (c) technique and control of media. Fifth and sixth-graders referred to expression/meaning; third and fourth-graders to elements of design and skill development. Although little was said overtly about expressiveness and creativity by the teacher, this expressive attitude pervaded the comments of older students. In conversations and interviews, all levels of students seemed to cherish the efficacy of individual expression.

Lori and Mark, fourth and third-graders respectively, cited "dominant, subdominant, and accents" as what they learned (design elements). Brad and John, both fifth-graders, learned about the expressive qualities of art objects; and Kurt and Skip, both sixth-graders learned "how to show feelings in pictures," or "that how good (your) are doesn't matter unless you can express yourself." Brad learned that "pictures have a meaning or a feeling," and John decided that "a way to look at a picture can vary..." Many of the students cited expressive qualities as what they learned over the seven weeks. Thus, there was continuity between what students brought with them to the program (efficacy of self-expression) and what they said they experienced in the program.

On the whole, the students represented a rather eclectic position among the more formal aesthetic positions, and little of this eclecticism could be attributed to age-level differences. Students perceived the efficacy of self-expression, and they were interested in the elements of design and perceiving and portraying things

realistically. Had the social/historical aspects been connected more successfully to students' experiential base, they may have responded more positively to this viewpoint, given their initial, natural interest which they seemed to have brought with them. But students were conditioned by the teacher to respond to the art process and art objects in other ways.

How did the student views compare with those of the teacher and program goals?



X = Continuity (X) = Discontinuity

How was discontinuity revealed between students and the teacher? Miss Fisher stated that she eventually would prefer to work with older students, stating that fifteen to eighteen-year-olds "are more capable of formulating ideas on paper with much more visual competency." Future experience with this age group may alter her idealized perceptions of student competency and an inferred ease of teaching certain age groups.

Most of the students had difficulty relating to the more abstract concepts which Miss Fisher presented. For example, in the 60s protest lesson, Mark tried and tried to clarify with Miss Fisher "what to protest in the 80s," but Miss Fisher finally gave up saying, "Just ask your Mom and Dad what <u>they're</u> not too happy about. I'm sure there's a few things that <u>they</u> have to deal with, okay?" Miss Fisher's 80s examples were the Falkland war, drunk driving, and drugs--issues

perhaps difficult for a nine-year-old to comprehend. Protests could have been a topic had the protests evolved from the students' perspective and level, i.e. homework, chores, sibling rivalry, etc. During this one lesson, Joy painted a lollipop tree, Kurt drew a dinosaur because "I know it's not what we're supposed to do, but I don't know what to do so...so I just drew this dumb thing," and Lori drew a woman happily standing by a table "drinking" drugs, much like a shot of Nyquil.

As familiar as students may have been with the daily bombardment of advertising and popular images, few had developed a critical eye for propaganda or enough sophistication to visually portray their rich, verbal ideas. Students saw little congruence in drawing a Renaissance lute in a still life with a curling iron and sneakers. Students also had difficulty relating to jazz music and "regressing" to painting "feelings", and some even disliked rock music.

There was little attempt on the teacher's part to search out students' meanings from spontaneous responses. While demonstrating painting to jazz music, Miss Fisher remarked:

> "If my painting was about that music we're listening to right now, it would be soft and mellow, and kind of easy-going, right?"
>
> "Like a massage," Carrie inserts.
>
> "Like what?" Miss Fisher pinches her eyebrows.
>
> "Like a massage," the third-grader repeats, nonchalantly.
>
> "A massage? Yeah...okay," Miss Fisher recovers, seemingly confused and continuing with her demonstration.

For most of the students, autonomy and independence persisted, despite the structure of the lessons or expressed goals of Miss

Fisher. Mark produced a marvelous harpsichord (instead of a lute), perceiving this to be the best thing he made throughout the course. Billy said that he "saw the people first," when Miss Fisher said that she didn't and insisted he change the color of his background before he had even painted his figures in the foreground. Joy explored media, rather than ever drawing or painting representational objects due to her motorical limitations and her interests. Brad could not perceive the logic of putting curling irons and sneakers in a still life composition with a lute after seeing Renaissance slides, but did so anyway, chiding himself for not appreciating his perception of Miss Fisher's goal for that lesson (drawing something we're not familiar with). Carrie rarely made a final artistic statement during the class, hassling over Miss Fisher's objectives and trying to clarify them. She frequently took home paper and finished things. Kurt drew a dinosaur in the protest lesson when he "didn't know what to do" and "just drew this dumb thing."

The reading level of Miss Fisher's evaluation form was far too advanced for the students. Most simply could not read the form and were checking spaces haphazardly. They also did not know how to handle multiple responses. The lifeworld of the student consists of school, and school consists of right-wrong responses on dittos and tests. Unfortunately, multiple responses in school usually are not acceptable.

"Do we check only the right one?" Billy asked.

"Well, there may be several right ones for you--several things you learned in that lesson," I explain.

"Then do we check all of them?"

"Not unless you think you learned all of those things."

"I don't understand!" Billy cringed, scratching his head.

Miss Fisher later admitted, "I didn't even think about them not being able to read this thing...we never learned about this (reading levels)." It was also evident that this form was designed before the program began, as some of the media were not even used (oil paints, colored pencils, etc.), and many of the objectives were never mentioned to students or even presented.

DISCONTINUITY #3--THE PARENTS AND THE PROGRAM: Too often we fail to recognize parents' perceptions of curriculum because we feel that parents are too far removed from the classroom to really understand what is going on. This couldn't be further from the truth, particularly in this context. Because of the voluntary nature of this setting, parents obviously had certain expectations for their youngsters and of the program. Almy and Genishi (1979) suggest the following regarding parents:

> The teacher may not readily see that parents typically know more about their children than anyone else does... Parents know children at their worst and at their best. It is true that the parents' strong emotional involvement often precludes objectivity, but the nature of the parental bias probably is one of the most important facts to be learned about the child. (p.157)

The parent perspective was important in this study for several reasons: (1) Parent views and expectations about art could be explored to see how these perceptions might have influenced their youngsters or how they may have been reflected in their views; (2) One could envision how accessible or acceptable parents helped make art experiences for their youngsters and for what reasons; (3) One could

surmise that children would take home and relate their ideas and experiences (or be asked about them) when "products" were involved because of the "enrichment" nature of this program, and because of some financial and energetic investment transporting children to the program weekly. The fact that students were not allowed to take home their work throughout the course (because of the art exhibit) may have provoked some discussion between parents and students about what youngsters were doing. And as astute as parents are about their children, youngsters' attitudes may have signaled just as much information as any verbal discussion.

Why did parents choose this course for/with their children? Reasons emerged into three primary categories: (a) Almost half of the parents wanted their children to become more creative or self-expressive; (b) two parents wanted their children to become more technically skilled; and (c) two parents wanted to provide their youngsters with an experience different from public school. Seven of the ten students had never attended a special art class outside of public school offerings (community center, university, etc.).

Joy's mother commented:

> I had hoped Joy would have had instruction in basic art. Trees, dogs, people, houses--how to view and copy on paper. My daughter has a fine-motor problem, and these are basic items needed to make art pictures at school. I was not totally unhappy (with the program) but felt that ancient horn ads were not what we had in mind.

What did parents believe should be taught in such a setting? Parent responses were discriminating and specific, falling into five categories, rather evenly distributed: (a) self-expression; (b) modes/media; (c) art elements; (d) technical skill; and (e)

appreciation. These categories or parent messages mirrored more formal aesthetic positions fairly equally, as did those of their youngsters, representing an eclectic viewpoint.

What did parents perceive to be the "explicit" curriculum? Responses were much more nebulous and tentative, compared to their "ought" perceptions of the course. This suggested a communication gap between the program and home, despite the advertising and brief letter home that spoke of "the arts in art" focus.

Mark's mom commented, "I'm not sure what the focus was. There seemed to have been an outline. Nothing much was offered in terms of explanation. Music, I believe, was used as a focus." Kurt's mother stated that the focus "seemed to be on coaxing my son (and other students) to express himself (themselves) in different art forms; feel this focus was very appropriate for my son." Carrie's parents said that they "did not follow the lessons--just saw the results--seemed appropriate." Joy's parents, who were concerned about their daughter's fine-motor problem, were disappointed in what they perceived their daughter experienced--they had preferred skill development.

As a whole, parents perceived their youngsters to be creative beyond the visual arts, interested in art, and busy with home art activities in particular. However, remarks about youngsters' talent were modest (as were those of the students themselves).

There was a great deal of continuity among student-parent perceptions, but discontinuity along theoretical lines and those viewpoints presented by the teacher/program and parents.

POSITIONS	STUDENTS	PARENTS	TEACHER
Mimetic-behaviorist	X ←	X ↔	→ X
Pragmatic-interactive	(X)	X	(X)
Expressive-psychoanalytic	X ↔	X	(X)
Objective-cognitive	X ←	(X)	→ X

X = Continuity (X) = Discontinuity

This analysis suggests that parents and students tended to share a rather common vision that was broad enough to include important aspects of all four theoretical positions, whereas the vision of the teacher was more myopic in actual practice. In summary, how were these major theoretical positions exemplified in practice?

The mimetic-behaviorist position suggests that the value of art is found in the degree to which it provides a faithful representation of nature. Learning is by imitation or through modeling, and motivation results from reinforcement. Miss Fisher's concerns for control of media and technical skill approach this position. For example, one of the two most important things she felt these particular students needed to learn was "how to control media to be able to transcribe mental images into visual ones." Her style of interaction with students implicitly shaped student responses, i.e. the Renaissance slide presentation, even the painting demonstration for the abstract jazz lesson. She rewarded certain kinds of verbal and artistic responses consistently, though perhaps tacitly. Verbal interpretations were not reinforced, yet verbal responses to the elements of design or copying were.

Those students and parents who were concerned about technical proficiency and realistic representation fit into this theoretical framework.

The pragmatic-interactive position suggests that art is valued in terms of good or bad effects a work has upon an audience, and it is viewed as instrumental. For example, Berger and Luckmann (1966) would suggest that knowledge is a social construct and that art serves as one of the instruments that constructs the view of reality shared by members of a society. Learning is interactive or obtained through direct experience and problem-solving. Miss Fisher's concerns about audience fit into this category, but one must question the purpose she seemed to have presented behind such communication--to sell products such as horns or record albums? There was no critical discussion of advertising as propaganda, and interpretation was usually thwarted.

The other most important thing Miss Fisher felt these students needed to learn was "to be familiar with artists in contemporary...and past society." She felt a need for "more art historical and critcial exposure...because solely studio instruction robs them of any intellectual challenges." Such bifurcation of "intellectual and studio" activity may not have been an idioscyncratic belief. There are many contemporary art educators who hold this dichotomous "production-intellectual" view, and perhaps Miss Fisher was a product of her times and training.

Students and parents who were concerned about the modalities of art, about art as a humanistic endeavor of expression or shared reality, or art as the communication of messages or feelings (in order to share) fit into this category.

The expressive-psychoanalytic position is concerned with the inner self or individual person's innate creativity and desire for

self-expression. The value of art then would be found in the degree to which it reflected the creative process and encouraged self-expression. Miss Fisher's concerns about color and mood in jazz came closest to this position, however, she encouraged little else in this area. She was somewhat accepting of students' expressions, but her primary goal seemed to have been to teach the concepts of design. A secondary goal could have been to assist students in knowing the elements so that they could express themselves more creatively, however, this was not rooted in uniqueness--in the individual, his/her own motivations, interests, abilities, etc. but in the technical effectiveness to carry out design objectives and the handling of media. The students seemed to have been perceived as potential, technical manipulators of elements and media within a pre-defined, structured agenda of subject matter, media, and desired products.

Parents and students, on the other hand, were greatly concerned about self-expression and the efficacy of the individual person expressing his/her own ideas his/her own way--the students, even more so, despite their natural interest in realism, control of media, and art elements. Several students frequently ignored the super-structure or the explicit curriculum and risked attending to their own agenda, tiptoeing on the parameters of both Miss Fisher's implied and explicit structure.

The objective-cognitive position suggests a concern for the work of art itself, as object. Value is found in the formal organization of art works (line, shape, color, etc.), and learning evolves through practice in perception, examination of parts-to-whole, composition,

etc. Miss Fisher most represents this position, given her attention to composition and art elements and her references to student work as objects with formal structures, rather than references to the students as persons. Students seemed to have been perceived as mere mechanical extensions of their products. Interaction almost always was object-focused, whether this was in whole-group presentations or in working with individual students. The above position was of least interest to parents, whereas the correspondence between teacher and students was very high.

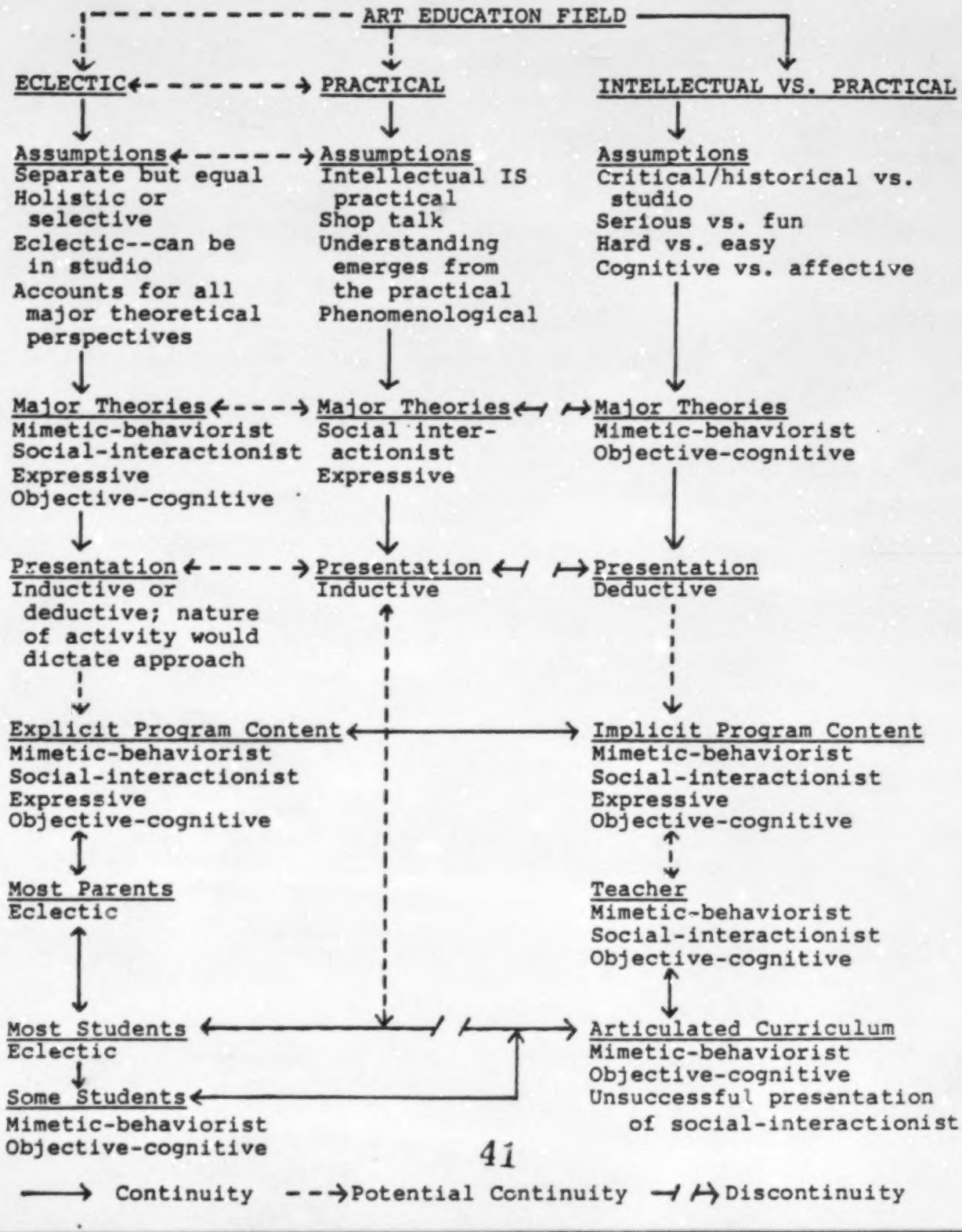
In summary, Miss Fisher's theory in practice was the most unevenly represented among the participants in this study. One must speculate as to why this might be so. I would suggest that her action theory illustrates her own interests, the nature of her training, her degree of experience with youngsters, as well as the context of an entire field and its departure from the public notion in the 60s of self-expression and creativity.

Figure 1 illustrates the relationship of ideas in the art education field and the continuity and discontinuity among the participants in this particular study.

In summary of this analysis, some of the limitations in this study might be as follows: the small number of students, the kind of student group studied (white, middle class), the voluntary nature of the program (as opposed to the required nature of school) and natural student/parent interests in art, and the length of time in the setting--although the length of the program dictated time in the field.

FIGURE 1

ACTUAL AND POTENTIAL CONTINUITY IN THIS STUDY



CONCLUSIONS AND IMPLICATIONS

Barkan's transition article (1962) made essentially three claims in support of art cognitive studies in general and for the study of art history and criticism in particular. While his views of the relevance of inquiry and cognitive studies in art were advocated by others, no such radical view had appeared in Art Education articles published prior to 1962. Following this piece, there was an avalanche of statements from the field lauding the virtues of art history, criticism, and aesthetics as a crucial component of art education in the schools. However, as Charles Dorn states, "There is always the risk that academicians begin to believe the material they read in their journals is also evident in school practice" (1981, p.28). This can be said for their own testing grounds--the university environment and teacher education.

Dorn offers one explanation for the separation of studio art from critical and historical studies. First, he believes that there is a lack of agreement on the role of the studio activity in art education. For example, Broudy (1967) and Smith (1967) are not active proponents of studio, while Eisner (1976) is, and some persons such as Lanier (1972) see studio activities as "minor," proposing that such avoids social and intellectual responsibility.

> The presence of such questioning attitudes toward studio coupled with acceptance of the domain distinctions and nurtured by the eclectic view are...the major reasons why we have not formulated theory which conceptually integrates artistic learning behaviors. (Dorn, 1981, p.30)

Given this, such academic confusion about what should be taught in the studio (or how) is more than a possible confusion at the

practical level. Dorn suggests that we start with artistic talk, believing that the synergistic potential of aesthetic dialogue can happen in the studio context. Beittel (1979) insists that we recognize the value of integrative activity in what he calls the "language of practice" or shop talk. He defines this as a search for verbal equivalents to norms of action and traditions of action. This talk has two aspects: (1) the language of making art, and (2) the language of the integration of art, both having applications in the studio. Dorn adds:

> While a student's expressions in visual form and in linguistic form take on different meanings according to the expressive mode used, they also may come from the same set of feelings about the value and importance of what is being discovered and expressed. (1981, p.32)

Perhaps Miss Fisher's posture mirrors a general trend today in art education (and curriculum in general) toward "seriousness" and "basic-ness". To legitimize the arts, many arts educators have de-emphasized self- and verbal expression in the studio and moved toward cognitive processes and mimetic/perceptual concerns that involve the more technical dimensions of learning. The critical dimension is strongly alligned with the resurgence and re-attention to critical thinking and problem-solving, however, this area and art history rarely receive attention in the studio setting.

In some ways, the above trend illustrates a field's reaction to liberal public opinion in the 60s concerning creativity and personal relevance. It also is a more current and accommodating adoption of the more "serious" and conservative mood which seems to be pervasive in general education and public opinion today. Mastery learning,

competency, accountability, the "basics," literacy, behavioral objectives, the process-product paradigm, cognition, etc. seem to be as much a part of an art educator's vocabulary today (and his/her curriculum) as the vocabulary of a contemporary reading or math educator. One must question if this monolingualism (or bilingualism, depending upon with whom you're speaking) is appropriate for all fields or disciplines.

I would suggest that Miss Fisher's difficulties and those of her students are embedded within this larger context of a field. Other studies underway suggest that this conservative and rather lopsided tendency in the studio is also pronounced in public school settings where visual arts are taught by certified art teachers (May, 1984). I believe that because of the parent and student responses, what Dorn, Beittel, or Efland suggest for "integrating" or recognizing all the factions within the art field are highly possible and desirable in practice. Both parent and student groups in this study had broad expectations and were receptive to such ideas, but the teacher was not skillful in carrying off such internal integration, much less cross-disciplinary integration.

Encouraging discourse in the studio classroom, particularly student talk, may be a way to begin bridging and making connections within a field, with a curriculum, and with students. Miss Fisher ignored many meaningful connections with individual students who were grappling with problems that seemed to have covered all of the territory within the art curriculum field. However, this territory would have had to have been attended to ultimately at an individual

level. Such is the pervasive nature of teaching and learning in the studio or classroom, despite the obvious "group" organization and realities of student numbers in classrooms.

Exploring learning processes with students did not seem to be the intent of this teacher's lesson plans or goals. She presented activities deductively which were then interpreted by students as problems to be solved for a variety of reasons. For most students in this study, the paramount problem was how to pursue and persist in one's own individual, legitimate aesthetic problem-solving within the constraints of those problems presented and superimposed by the teacher. The following problems were encountered by many of these students: how to interpret the demands of the teacher and please her, how to control media, how to visualize and transfer rich verbal material or images into the visual, how to translate sophisticated teacher expectations with one's own limited abilities (or "boring" material into something personally meaningful and exciting), how to interpret abstract social and historical ideas, seeing relationships among design elements for the first time, communicating messages, and expressing the self.

No one student seems to experience one isolated problem within any one given task. In other words, as an activity proceeds and as a student mulls, paints, errs, or discovers, problems present themselves. With each student, there is a dialectical relationship between the self, an evolving expression and object, and a social context. This dialectic circle seems to have an amoebic life of its

own and grows in complexity and meaningfulness through doing and thinking.

A more inductive approach might enhance discourse, integration, and personal meaning-making, whereupon a summative kind of presentation could stimulate better integration and understanding. Concrete experiences will have been worked through by students, provoking readiness, curiosity, and an experiential base from which to attend meaningfully to more abstract social and critical issues. "Production" then could be framed more appropriately within a broader conceptualization of knowledge, as all fields of knowledge require dimensions of thinking and feeling beyond technical production and perceptual skills.

Could we trust such to happen when teachers are trained at a more deductive level and in a fragmented way throughout their sixteen years of educational experience? How might they ever consider that such an inductive approach might work well with their students, for themselves, and their fields? How could practical clinical and field experiences with youngsters (certainly a more inductive and realistic kind of experience) help pre-service teachers reflect upon not only their own practice, but the ways in which students tell us that they learn most meaningfully? Meaningfulness relates to the personal dimension, as well as to the concerns and endeavors in areas which stimulate and support some of our most humane and gratifying expressions and beliefs about ourselves.

Could we also assume this to be a realistic "training" possibility, given the less experienced teachers' concerns about their

own initial survival and budding expressions as educators (Fuller & Bown, 1975)? Would inexperienced or experienced teachers be able to focus increasingly on process, rather than fragmented content, facts, and isolated principles?

What all of this suggests for art curriculum seems apparent, but there are implications for any curriculum. Our zest for a linear approach with superimposed, technical objectives--particularly if these are convoluted or cumbersome, or are so simplistic as to disregard different contexts, students, higher-ordered thinking, or the more evasive, yet dynamic nature of learning--does not seem to be a very meaningful way to facilitate students in their encountering of themselves or subject matter, or in enhancing their understanding in relevant personal or collective ways.

We must speak with individual students--not to them, and we must work in a more wide-awake and reflective way to encourage practical talk, to listen, and to really hear students. However, the problem is not solved at this successful level of communication.

We then must know what to do with what we hear and determine with the student what is best for him or her. In other words, do we improve our hearing of students only to find a more prescriptive way to impose our objectives, or might student views merit some autonomy and legitimacy? Might we allow their perceptions to change ours? Might their thoughts and expectations ever encourage us to be more flexible or responsive in practice?

According to my definition of curriculum, the teacher does not "own" nor necessarily control the curriculum. Though by his/her adult

status the teacher is in a position to choose flexibility or inflexibility with students, the curriculum, none the less, will be a negotiated and context-specific phenomenon. When such creative and collective potential is recognized, negotiation will enhance a variety of expectations and views to the benefit of all of us who participate in and shape curriculum.

A young artist reminds us:

> The art at school was chronic really. Some afternoons the teacher would say we'd do painting--and everyone got set up. We all had our own drawing board and a bit of paper on it, we were all in lines. The teacher told us to mix our paints thick and we'd go from there. (Usually) we had to draw a specific thing. I don't think I enjoyed it much, I can't remember. I didn't think much about it. (In Paine (Ed.), 1981, p.79)

REFERENCE NOTES

Harvard's Project Zero is one of the most productive and consistent research efforts in aesthetic education. It is a university-based, federally funded, continuing project housing a group of researchers. The program was founded in 1967 by Nelson Goodman. Some authors/researchers in this project are Ives, Silberstein, Meringoff, Wolf, Perkins, Gardner, etc. See Rush & Lovano-Kerr, 1982, for a description of this program.

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APPENDIX A

METHODOLOGICAL NOTES

Access to the field site was gained through the Saturday School Program Administrator in the College. Participant observation was the primary method used to gather data. The role of the researcher was at first observer; increasingly over time, the researcher moved around the room and interacted with students after the teacher's direct instruction. Detailed field notes, audio tapes of each session, informal and semi-structured interviews with students, the teacher, and some of the parents provided much of the information, as did questionnaires provided to each group immediately following the course.

Interviews with the teacher were both informal and frequent (usually preceding and following each class session), and these concerned her perceptions of the students, views of herself as teacher, and her views of curriculum, beliefs about art, and what was taking place in her classroom. A more structured, open-ended interview with the teacher followed the conclusion of the Saturday School program for that quarter.

Interviews with students were informal and conducted before class or while students worked after direct instruction. Researcher-student interactions concerned students' understanding of the procedures and principles presented in the instruction, of their work in progress, or other issues related to their perceptions of art, the art process, and themselves as artists.

Because classes were scheduled throughout the day, observations were made occasionally in two other classes to see how administrative

curricular intentions were interpreted and carried out by other pre-service teachers, and to see how the same age-level of students responded to the "arts in art" focus. This provided a "program context" for the particular class under study. The teacher-subject was observed on three occasions in the class that was scheduled after the target class in this study. This was to explore how Miss Fisher presented the same content and material to a different group of students of the same age-level and to note any different strategies used from those in the target class.

Each one and one-half-hour session in Miss Fisher's class was audio-taped. Tapes were transcribed verbatim and woven into the field notes. Content analyses of these "weekly texts" helped the researcher construct categories of verbal interaction, curricular content/processes, and perceptions. The constant-comparative method of analysis (Glaser & Strauss, 1967) was used, as the analysis was on-going and evolutionary. Information was then coded and re-coded as patterns and new categories emerged.

At the end of the seven-week course, students, their parents, and the teacher were submitted questionnaires regarding the curriculum and their general beliefs about art. The teacher completed her questionnaire, and there was an 80% response from the parent and student groups. To triangulate observations, questionnaire results, field notes, and transcribed transactions from each session were shared with the teacher. Whole "weekly texts" were shared with her, and emerging questions were shared with students to clarify on-going observations, analyses, and interpretations. The parent questionnaire

responses helped extend and corroborate observations and interpretations of student behavior and interests.

APPENDIX B

THE ARTS IN ART - FINAL EVALUATION

1. Designing horn ads for a prehistoric magazine.....

_____ taught us how to use magic markers.

_____ helped us to see how the first men on earth discovered musical instruments.

_____ showed us how to mix oil paints.*

_____ made us able to see what advertisers do to sell a product:
____ (a) use interesting slogans
____ (b) sometimes use beautiful women to catch your attention
____ (c) always use photographs in their ads
____ (d) make the slogans just as important as the picture

2. The lesson which involved drawing a lute and an object from modern day society...

_____ taught us to see the three things involved in composition: dominance, sub-dominance, and accents.

_____ helped us to see how to use colored pencils.*

_____ involved coming up with a use for a modern item in Renaissance time.

_____ helped us to see the progress we have made in the last 400 years; the discovery of electricity being one example.

3. The lesson where we did a watercolor painting which showed a mood given off by jazz music.....

_____ showed us how colors play a role in painting a certain mood.

_____ taught us that using bright colors usually means we are expressing a positive mood or feeling.

_____ instructed us in using quick, almost sloppy brushstrokes to achieve the energy jazz music expresses.

4. The lesson about rock music in the 60's showed us.....

_____ how politics influenced the topics the youth chose to sing about.

_____ how living in a world where things are confusing will be reflected in the music.

_____ how we can make statements about what we feel is wrong in the world and how it needs to be changed.

5. The day we designed album covers aided us in seeing.....

____ The three things an artist or illustrator must think about before he begings his work:

___ (a) the main concept or idea
___ (b) where will he get his materials.
___ (c) what will the [compostion] look like
___ (d) what kind of feeling will the image express if there is any
___ (e) who is going to look at the design

____ The name of the group has a big influence on what the design will look like. If the musicians are into jazz or rock or classical will affect the way the artist decides to do the cover.

6. The day we painted our album covers we learned.....

____ How important choosing a color scheme is in having the painting be successful.

____ The way we [coose] to apply the paint (brushstrokes) affects the message the cover is trying to get across.

____ Tempera paint can be mixed easily.